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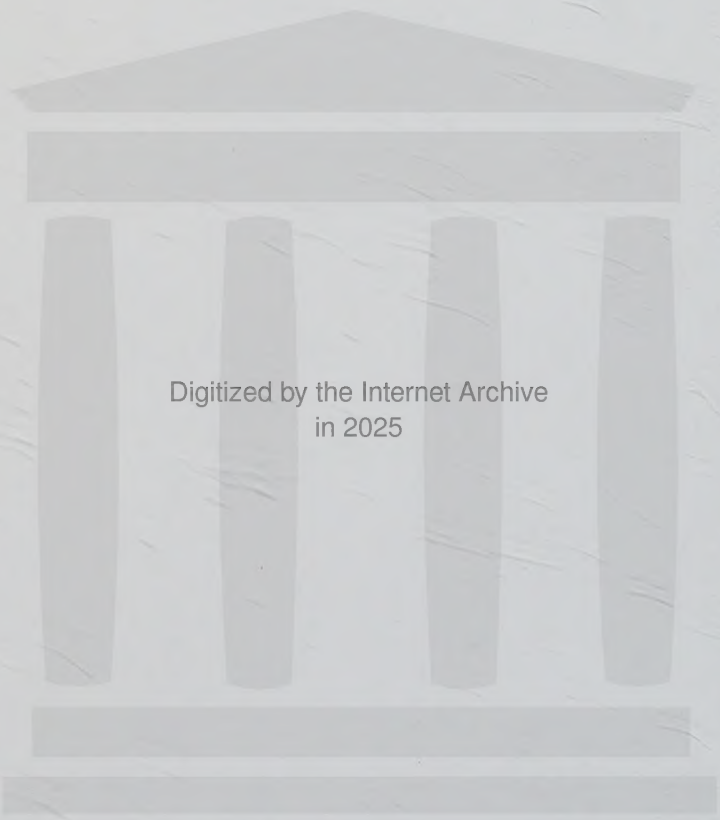

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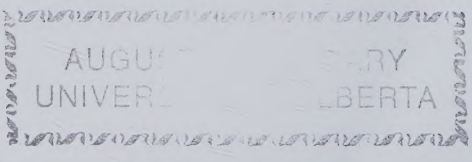

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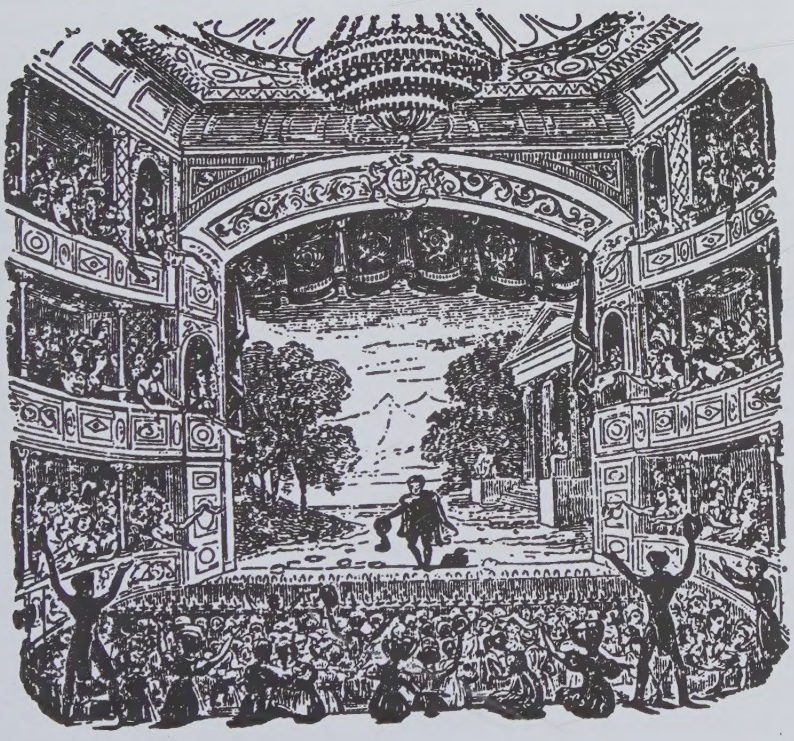

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Preface

This is the third composite index to *Theatre Notebook* since it began publication in 1945 and covers a period of twenty years from 1986 encompassing volumes 41 to 60. Olive Youngs prepared the previous two, 1 to 25 and 26 to 40, and it is appropriate that her bequest to the Society for Theatre Research has been used towards the production of the present volume.

Between the years1987 and 2004 two people prepared the annual indexes. Olive Youngs compiled the majority, followed for six years by Anna Kahn. Both were dedicated members of the Society who worked on a voluntary basis. In 2005 the professionals took over, Hazel Bell for that year with the 2006 index included as part of preparation of this composite index.

It is understandable that over the years styles of indexing have differed, moving with the times and reflecting the current thinking on how they should be prepared, especially in the light of the rapid advance of methods of electronic communication. For this new composite index, each of the twenty individual volume indexes have been reassessed and combined with a unified style suitable for the digital age. Indexing Specialists (UK) Limited of Hove in East Sussex, are responsible for the revised index and an explanation of how they approached the task follows in the introduction.

The preparation of any index inevitably brings focus on the content of a journal and it is interesting to note there has been considerable movement in the periods of theatre history authors have been researching and writing about. In 1985 there was an equal spread of articles featuring medieval, Elizabethan and Jacobean, Restoration and eighteenth-century periods (15% for each) but the emphasis was on the nineteenth-century (30%) with very little on the twentieth century (10%). The last twenty years has seen, as only to be expected, greater emphasis on the twentieth century (15%), the nineteenth century has held its own, there has been more interest in the eighteenth century (up to 21%) and writing on the medieval period has dropped away to 2.5%. Comment on the Elizabethan/Jacobean and Restoration has increased to 29% with the bulk, nearly 60%, of that devoted to the early modern period, particularly to the stage doors at the Globe.

Unfortunately, there is still a lack of articles on theatre technology, subjects such as the circus and music hall, opera and ballet that all fit in the remit of the journal - the history and technique of the British theatre. It is also of regret that the Notes and Queries still do not encourage communication between theatre historians working in the same field that the previous Editorial Manager, George Speaight, expressed a hope for in 1985. Perhaps the availability of the journal in digital form, from media distributors Pro Quest, EBSCO and Thomson Gale, will bring it to a wider audience and encourage that interchange of ideas and knowledge that Sybil Rosenfeld and Richard Southern, the founders of the journal in 1945, saw as one of its aims.

Introduction

In this third composite index to *Theatre Notebook*, Volumes 41 to 60, emphasis is firmly on ease of access for the reader. Gone are all abbreviations, apart from recognized acronyms that have been used in the journal's text. These appear *in* the index, cross-referenced to the full name of their corresponding society, theatre etc. Gone, too, are abbreviations indicating plates and other illustrations – all illustrations are now indicated by page references in *italics*.

Names of people have been indexed without occupational details, except where there are two or more identical, or similar, names, or where the given name is unknown. Theatres are indexed by town *and* by name (e.g. Empire Theatre, Coventry) except where this would cause unnecessary repetition, in which case cross-references have been used.

Plays are given in *italics* followed by the playwright's surname (in brackets). Playwrights are indexed comprehensively, but are occasionally cross-referenced to their works, again to avoid repetition. Shakespeare (always a special case!) has two key headings, one covering the man and his life, one dealing with his plays, although the reader should also refer to individual plays.

Books reviewed are treated in a similar manner. Book titles appear under authors' and editors' names *and* in their own right, either in their entirety in *italics*, or under subject headings. To simplify matters, the word 'reviewed' does not appear after the name of the book. Reviewers' names are referenced, followed by '(R)' to indicate authorship of a book review.

As in previous indexes, articles appear under their author *and* within relevant subject headings. The range of subjects has been expanded, while chronological headings, such as 'twentieth-century theatre', 'Elizabethan theatre', have been used selectively to reference only substantial bodies of text, and reviewed books, about the period in question.

We hope the reader gains as much in using this index as we did in creating it. "We" are Indexing Specialists (UK) Ltd, an independent Brighton-based company with over 40 years experience of indexing and other publishing services.

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